

# American Art News

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## RUSSIA FAVORS NEW, BUT GUARDS OLD ART

Government the Only Purchaser and Disseminator of Works—Its Schools Are Dominated by the Modernists

BERLIN—Wassily Kandinsky, the celebrated Russian artist, and the initiator of "absolute painting," has returned to Germany after an absence of seven years. An exhibition in the Gallery Goldschmidt-Wallerstein and two lectures, in which he expressed his ideas on modern painting and art in general, placed him again in the center of public attention. Many of his pictures are in the gallery of Mr. Eddy, in Chicago.

Though still very tired from the long and exhausting journey and the privations he had to endure in Moscow, he gave me an interesting account of the innovations in art in Russia. He himself was the president of an academy of art and at the head of a commission that aimed to reform the art schools. "A very astonishing fact is," he said, "that in spite of the terrible privations and political disturbances in Russia the interest in art is still great."

"The mistake in Russia was that in art evolution ought to have taken the place of revolution and that sweeping reforms were harmful for the management of the art schools. They became hiding places for those who hated to work, as food and clothes were given by the State to the pupils." The second year after the revolution a more severe weeding out took place and since then each year improvements have been introduced.

Mr. Kandinsky emphasized the heroism of the young Russian artists, who are forced to work in unheated rooms, sometimes without food the whole of the day and whose courage and high ideals are greatly to be admired. Without means, they work at night to gain their living, and often will sell their last coat to buy colors and paper for their work. He had among his pupils some very gifted ones, for whom he predicts a great future.

The teachers in the schools consist, of course, only of extreme modern artists, the radical political group being at the head of the government, which supports these tendencies. This was also the cause of great disturbances, as a part of the pupils wanted to have teachers of less extreme ideas. Kandinsky himself, though representative of the extremists, is well aware of the necessity of mastering before everything the naturalistic forms before one is able to form abstract ideas. Thus his studio was always very crowded and his departure deeply regretted by his pupils.

In a former article I spoke of those tendencies in Russia to deny the necessity for pure art and pretend that in our time we have only to produce objects for practical use and that art should be subservient to these demands. The union of free and applied art is, of course, accompanied by the protests of those who want to preserve "art for art's sake." It is obvious that reforms of such deep influence cannot be made without being accompanied by a violent crisis. But the unbroken strength of the young generation, imbued with their mission to bring forth a new and prolific era of art, makes them fit to endure all.

It is also very interesting that within two years more than thirty new museums were founded in different towns of Russia. The government, as the only purchaser for works of art, has to buy the objects which are constantly produced and it also disseminates them. But the old museums are perfectly safe and they still have the private collections that they possessed in the Czar's time.

Madame Trotzky, who is very much interested in art, is entitled to great credit for her administration of the art galleries and collections, protecting them from every damage. The railway communications being so very bad, Mr. Kandinsky never went to Petrograd himself, but he asserts that the famous galleries there are, to the best of his belief, in perfect order and safe from every danger. The people may starve or freeze and be almost destitute of clothes, but they keep their museums as inviolable property of the people.

To a question as to his opinion concerning the development of modern art, Mr. Kandinsky answered that the present tendencies toward the quiet classical lines of Ingres are only a reaction against the deluge of cubist and futurist pictures but that, according to his opinion, the future belongs to abstract art. —F. T.

### \$200,000 Art Gift to Oregon

ENGENE, Ore.—Mrs. Murray Warner has presented to the University of Oregon an art collection valued at \$200,000. The gift includes tapestries valued as high as \$10,000 each, paintings, porcelains, panels and armor. The collection was received formally by Mrs. George Gerlinger, of the board of regents.

## Passaic Library Acquires an Eddy



"SAINT MICHAEL'S AT PASSAIC"  
Courtesy the Babcock Galleries, New York

By HENRY S. EDDY

The Reid Memorial Library of Passaic has just acquired this canvas by Mr. Eddy, in which his subject is one of that city's historic churches.

The picturesque structure, rising from the water's edge, offers the artist an unusual subject, which he handles with a light and sure touch. Mr. Eddy is represented in the Milwaukee Art Institute with his "In from the Nets," which was presented to that institution

by its president, Samuel O. Buckner. This painting is representative of the artist's favorite subject, which he finds in the vicinity of Provincetown, and on Long Island. Mr. Eddy, who is a member of the Guild of American Painters and the Allied Artists of America, left a few days ago for Europe. He will go first to Christiania and later to Brittany. His exhibition next year will show him in an entirely different field.

## GOVERNOR SIGNS LAW TO TAKE "SYNAGOGUE"

Massachusetts Senate Follows House in Passing Bill for Removal of Sargent Mural, But It May Be Held Void

BOSTON—The State Senate of Massachusetts followed the action of the House on June 9 and passed the bill calling for the removal of John Singer Sargent's mural panel, "The Synagogue," from the Boston Public Library.

On June 13 Governor Cox signed the measure after the Legislature had recalled the bill as originally passed and amended it to provide that the funds to pay for the seizure of the painting by eminent domain be taken from the general funds of the State.

The Supreme Court of Massachusetts has been asked to pass on the constitutionality of the act and until this decision is rendered it will not be known as to whether the State Legislature has power to overrule the trustees of the City's Public Library as to the painting remaining in place.

Attorney General Allen expressed the opinion that the State had no authority to touch the mural under the bill when it was introduced in the Legislature, and at a hearing on the measure Judge Michael J. Murray, one of the library trustees, said that the trustees had been informed by the city's corporation counsel that the Legislature could not legally remove the painting.

### Abbott H. Thayer's Self-Portrait

Bought by the Corcoran for \$10,000

Abbott H. Thayer's self-portrait has been purchased by the Corcoran Gallery of Art, Washington, through the Milch Galleries, for \$10,000. Painted a year before his death in 1921, the life size bust portrait shows the face of Thayer nearly in full front, being an excellent likeness and suggesting the quality of spirituality which was one of the artist's chief characteristics.

Thayer painted himself wearing a soft hat well back on his head with an indeterminate garment covering his shoulders suggesting a cloak, the artist being more concerned with the painting of the face, apparently, than anything else. The directors of the Corcoran Gallery have expressed pleasure in being able to obtain "this fine portrait of one of America's greatest artists."

## OPERA HOUSE UNSOLD, THEN NO ART PALACE

Metropolitan Company Must Part with Present Home Before Plans Can Develop—Music to Have the Chief Place

If the real estate company owning the Metropolitan Opera House will consent to sell its present building and use the proceeds of that sale to build the opera house section of the proposed "Art Center" at Seventh avenue and Central Park South, the completion of the center will be made possible.

This statement was made by City Chamberlain Berolzheimer at his annual dinner to Mayor Hylan, given in the Waldorf-Astoria on June 13, at which the principal subject of discussion was the building of the "Art Center." Harry W. Watrous, vice-president of the National Academy of Design, was one of the speakers and declared that, although half of the artists in the United States are in New York, the city has poorer accommodations for artists than twenty other cities in America. He added that if the proper support were given Mayor Hylan he would make New York the great art center of the world.

Mr. Berolzheimer presented to the mayor a drawing of the plan for the proposed "Art Center" made by Arnold W. Brunner. It shows a group of three classical edifices, the center one, for music, with a colonnade and a Greek pediment, the buildings on either side, for art and the drama, respectively, also having colonnades but without the pediment.

### British Academician Paints a Sign

LONDON—If more Academicians were to follow the example of W. L. Wyllie, art might enjoy a more vital relationship to life than is the case at present. This artist has painted for the Dolphin Hotel at Portsmouth a sign representing Nelson's battleship "Victory," moored in Portsmouth harbor, with a number of the yachts belonging to the Portsmouth Sailing Club cruising off shore. The whole has been treated with extreme accuracy. The work is framed in teak and glass against the weather.

### King Gives Lake Como Isle to Artists

BRUSSELS—King Albert has given the Isle of Comacina in Lake Como to a society of artists for their sole use and benefit. A building will be put up, where artists may take a holiday. It is the only island in the lake and is rich in historic and antiquarian interest.

## VIENNESE ART CRAFT IS EXHIBITED HERE

Work of Many Artists Shown by Wiener Werkstaette of America in a Display Which is Broadly Comprehensive

The Wiener Werkstaette of America, which Joseph Urban has just opened at 581 Fifth avenue, is designed to bring to this country the craft work of the artists of Vienna. In the Wiener Werkstaette of Vienna some thousand artists are working under the direction of Joseph Hofmann, one of Vienna's greatest architects and an artist in many other lines as well.

The product of these craftsmen is in the line of ceramics, brass and silver, laces, hand-blocked silks, wall papers, glass, enamels, book bindings, ivory and jewelry, besides which several paintings are shown. For these Mr. Urban has created a setting of distinction, designing even the furniture so that the effect of the whole might be harmonious and complete.

The center room is circular, one side providing a place for a painting by Gustav Klimt, "Die Taenzerin," whose beautiful color and design explain the hold which this Austrian master has on his countrymen. On the walls are a set of prints of paintings by Klimt, made by the Austrian government from originals in the various galleries.

On either side of this center room are smaller rooms in which black woodwork is in striking contrast with the green which is the predominating color note. One of these rooms is divided into small alcoves, where shelves with beautifully designed compartments offer to every object a setting of its own. In this way each piece, whether it is a silver ornament, a piece of enamel, a glass vase, or a porcelain figure, holds its individuality.

The silver ornaments, especially those designed by Peché, show an unusually inventive imagination, and their execution has required a patience rivaling that of Oriental artists in producing similar small objects. His designs for lace display the same exuberant creativeness, and have a delicacy and freedom that leave the traditional patterns far behind.

The porcelain figures have a great deal of charm and originality. The single piece of sculpture included is a dominant one—a gilt terra-cotta figure of great ease and grace, executed in a manner which recalls the conventionalism of the early Greeks. Two paintings, by Klimt and Schiele, are hung on walls covered with silks whose design and color admirably suit them for this use.

### Summer Show at Dudensing's

French and American art hangs together in serene harmony in the summer exhibition in the Dudensing Galleries, the five foreigners being Impressionists of one sort or another, while the work of the native painters ranges from an early Gallic Inness to the late Impressionism of Childe Hassam. Weir's lovely "Lengthening Shadows" is closely related to the Inness in color and grace, while the one Wyant in the show, a wood interior, harks back to Diaz in its color scheme and solidity of painting.

What these Americans owed to the great tradition of French art they handsomely repaid, as does Charles Reiffel in his "Bald Mountain, Connecticut," Ballard Williams with his "Summer Fête," and Eugene Higgins in his "Weary." William Ritschel stands on his own feet in his handsome big view of the rocks and sea, "Moonlight at Monterey," and so does Jerome Myers in his "Day's Requiem."

The perfection of his school is touched by Pissarro in the exquisite summer landscape, "Apple Trees," standing against a yellow wall with red-roofed cottages showing above it, the delicate art of Sisley matching this in "The Valley." For that quality which is supremely felt in Sisley, Victor Charretton attains an equal felicity in his "Morning Mists," the pale rose hues in his trees being sweet miracles of color. The "Winter, St. Victor," is especially felicitous in atmosphere and pattern. Barrineau's nude study is shrouded in light that does not appear to have any relation to reality, but this does not mitigate in the least the beauty and strength of the figure. Octave Guillonnet's "In the Garden" is another figure study, but full of realism.

Other pictures included in this engaging show are works by Charles C. Curran, Bruce Crane, Charles Melville Dewey, W. T. Richards, George H. Bogert, R. A. Blakelock and Gardner Symons.

### Russian and Oriental Art Shown

The three current exhibitions at the Art Center, all of them something out of the ordinary, include a collection of 200 Russian posters dating since the year 1900, a set of toy models of village and street life of Constantinople, and a collection of Near and Far Eastern art.

The line of demarcation is strongly drawn between the posters of the old and new Russia. The earlier ones are restrained and even delicate in feeling, while the later ones are brutally realistic and frank. They belong to the col-



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lection of Henry L. Sparks, and most of them have reached this country very recently.

The toy models were made by Russian refugees in Constantinople and were brought to this country by Miss Ruth Faison Shaw, who has been doing relief work in the Orient. They include village scenes of Little Russia, Scutari and Ayia Sophia, types of people seen on the streets in Constantinople, a caravan from Astrakhan, decorative birds, cards and pictures. They were made by M. and Mme. Pantuckoff from sketches of their own and those of a group of painters who have established themselves in a little shop on the Rue de Brousse in Constantinople.

The exhibition of Eastern art includes a royal tent, made for the Sultan Aga Mohammed Shah, some time between 1785 and 1789 A. D., one of the last examples of an exquisite type of workmanship in vogue before the advent of the English influence in Persia.

### Exhibit for Russian Fund

For the benefit of the "Million Cans of Milk" campaign of the American Committee for the Relief of Russian Children, an exhibition of paintings by Ilya Zemsky, a Russian artist long resident in New York, is on view at the Bookery Art Gallery, 14 West 47th street, through June 22. Eighty paintings and sketches comprise portraits, figure studies and landscapes, the themes of the latter being found around Woodstock, while the sketches are costume studies of many of the characters in the annual carnival with which the Woodstock season is brought to a close.

Mr. Zemsky is a modernist in his landscape work, as is shown in his vigorously colorful canvas called "The Mountain," and in the more gracious "Studio in Woodstock," which is filled with summer air, sunlight and lush foliage. His portraits and figure studies are in a more restrained mood, particularly in the color schemes, as may be seen in the portrait bust of his brother, Dr. James Zemsky, which is practically a black-and-white; in the "Lady With Chrysanthemum," a scheme in black and yellow and admirable as a representation of character; and in "The Young Actress."

On the last two days of the exhibition, June 21 and 22, all the pictures are to be sold at auction for the benefit of the children's relief fund.

### Etchings by Philip Little

A representative group of the etchings of Philip Little have been hung for exhibition through June in the Mussmann Gallery, the themes of the seventeen prints being the fishing schooners of Gloucester for the most part. The pattern these graceful craft make against the sky causes them to appeal to Mr. Little, but he does not forget the rig of his boats nor that they are sailing properly, plates such as "A New Brunswick" and "Making Harbor" illustrating these nautical verities completely.

Mr. Little's fondness for a heavy line and for black masses is given full play in these fishing scenes where his schooners and their boats make ingratiatingly "spotty" forms against sea and sky, as in "Spreading the Seine at Sunrise," the lovely "Calm of the Morning," and "Fisherman and Smelters." In many of these

plates the quietude of the sea in a calm is admirably conveyed, but nowhere quite so convincingly as in "Solitude," a dory at anchor with a lone fisherman waiting for a bite, and in "Winter, Salem Harbor," which is superb in its simple achievement of the desolate appearance of sea and shore.

Once in a while Mr. Little stays ashore for a subject, the results of which may be seen in "By the River" and "Derby Wharf, Salem." These two plates pretty well sum up his use of line.

### Mrs. Malcom Closes Her Gallery

Mrs. Malcom's Gallery, 114 East 66th st., is to be closed indefinitely. Mrs. Malcom, who has recently returned from France, has decided to live in Paris. In the past few seasons her gallery has given exhibition facilities to young artists on the double condition that they had never held an exhibition of their own before in New York, and that their work was of a certain standard of excellence. In this way many new artists were introduced to New York. Among those who exhibited there this season are Arthur Engler, Lars Hoftrup, Katherine Merrill, Julius Delbos, Sandor Bernath, Esperanza Gabay and Beonne Boronda.

### Metropolitan May Get Gold Coins

#### Minted by Croesus, Found in Lydia

American archaeologists working on the buried ruins of Sardis, the ancient Lydian capital, in Asia Minor, have found thirty gold coins belonging, so it is said, to the first series of the kind ever minted. The Metropolitan Museum of Art may acquire fifteen of the coins.

The coins were minted by Croesus, the last king of Lydia, looked upon as the first great international banker, whose name has been a synonym for wealth ever since classic times. The money was coined some time between 561 B. C., when Croesus ascended the throne, and 546, when he was captured by Cyrus, the Persian king. The coins, called "staters," are lighter in hue than newly minted gold pieces from the American mint, as they are of pure gold.

Heretofore, only five "staters" have been known to exist. They are not in as good condition as those just discovered, and they are in the possession of the British Museum.

News of this discovery was brought to the United States by Dr. T. Leslie Shear, an archaeologist of Columbia University, one of the members of the expedition present at the discovery. Other members were Mrs. T. Leslie Shear, an authority on ancient painting and decorative work; W. R. Berry, E. R. Holden, an architect; Edward Stoeber, engineer; Cyrus McCormick, of Chicago, and his son, Gordon McCormick, an architect. The work is under the direction of Professor Howard Crosby Butler, of Princeton, who arrived at Sardis after the discovery was made.

These coins were stamped only on one side. The design depicts the head of a lion, the symbol of Heracles, who, according to the Lydian variation of the Hercules legend, was the founder of the Lydian dynasty. On the right side is the head of a bull. The lion's ears are back and its jaws open to seize its prey.

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## PICTURES OF 200 A. D. ARE FOUND IN SYRIA

Professor Breasted's Expedition from the University of Chicago Makes Discoveries in a Roman Fortress

CHICAGO—According to a report by Professor J. H. Breasted, of the University of Chicago, the ancestry of Byzantine painting, hitherto somewhat obscure, was discovered while hostile forces were closing in on the investigators in Syria. He says that all investigations were completed in a single day prior to the shifting of the protecting British lines. Professor Breasted's report is about to be presented to the French Academy of Science.

The investigation was made under his direction after the return of the Mesopotamian expedition of the Oriental Institute of the University of Chicago and its arrival in Bagdad late in April, 1920. The British civil authorities at this time asked Professor Breasted and his party to ascend the Euphrates to a ruined Roman fortress at Salhiyah, on an informal archaeological expedition on their behalf.

It developed that while the British forces had occupied the ruined fortress Captain M. C. Murphy had discovered in a chapel in the ruin some wall paintings evidently of ancient origin.

The chapel was seen by the investigators to have been the temple not only of Roman legions but likewise of some Oriental cult. This appeared from the character of the paintings, some of which had to be uncovered by cleaning rubbish which had accumulated in the ruin. One of the paintings appeared to show a local Oriental family at worship, another showed a group of Roman soldiers worshipping before images of the deified Emperors. The Oriental personages portrayed had hands upraised in a gesture recognized as one employed in Eastern religious rites; among them was a gorgeously dressed woman thought to be a local ruler such as Zenobia, the famous queen who defied Rome. The name inscribed beneath her figure resembled in form that of Zenobia, who ruled Palmyra, only 100 miles away.

"We cannot even conjecture," said Professor Breasted, "the nature of her relations to the Roman power which is commemorated in the other group."

Necklaces terminating in lotus flowers were among the devices figuring in the Oriental group.

"That we have in these wall scenes an example of the mostly lost ancestry of Byzantine painting is evident," said Professor Breasted, "from comparison of them with the early Mosaics surviving at Ravenna. This ruined Roman fortress at Salhiyah has thus furnished a new and unparalleled example of the transition from decadent Orientalized Hellenistic art to the Byzantine art from which reviving Europe inherited so much."

The party concluded that the probable date of the paintings was the third century, "when East and West met in Syria."

## GIVE FOUR PICTURES UNDER RANGER WILL

Trustees of the Purchase Fund Assign Paintings by Garber, Waugh, Symons and Dines Carlsen to Four Museums

Under the terms of the Ranger will, four more museums have benefited this year by the acquisition of paintings. The following pictures, bought by the trustees of the Ranger Purchase Fund, have been assigned to the institutions mentioned in connection therewith:

"Tohickon," by Daniel Garber, which won the first Altman prize at the spring Academy, to the National Gallery of Art, Washington; "White and Silver," a still-life by Dines Carlsen, to the Portland Society of Art, Portland, Me.; "East Coast, Dominica, B. W. I.," by Frederick J. Waugh, to the Museum of Science, History and Art, Los Angeles, Cal., and "Glean on Hilltops," by Gardner Symons, to the Montclair Museum, Montclair, N. J.

The National Gallery of Art has the option on all purchases made through the Ranger Fund up to a number of years, but meanwhile it is possible, within the judgment of the trustees, to assign such purchases to other institutions.

Already through the medium of this fund nineteen purchases have been made and that number of paintings assigned to various museums throughout the country. One has gone to San Francisco, others to museums in Syracuse, Washington, Providence, Detroit, Toledo, Milwaukee, Memphis, Cleveland, Hartford, and Muskegon, Mich.

## Both Radicals and Conservatives on the Woodstock Show Committee

WOODSTOCK—The annual exhibition of the Woodstock Art Association will be opened on June 19 for a period of fifteen weeks, three shows being arranged for during that time, each one to continue for five weeks. A change in the constitution of the association has been made, establishing a committee of supervision to govern the admission of works.

This committee is made up of five members of the radical group and five of the conservative. The organization purposes "to give free and equal expression to the conservative and radical elements because it believes a strong difference of opinion is a sign of health and an omen of long life for the colony."

Among the artists on the committee of supervision are George Bellows, John F. Carlson, Frank S. Chase, Andrew Dasburg, Konrad Cramer, Birge Harrison, H. Leith-Ross, Henry McFee, Eve W. Schultze and Eugene Speicher.

## Shrady, Sculptor, Left \$26,500

Henry Merwin Shrady, sculptor, who died on April 12, left an estate of \$3,000 in personal property and real estate valued at \$23,535. Mrs. Harrie Moore Shrady, his widow, has been appointed administratrix.

## WOULD HAVE ALLIED DEBT PAID BY ART

David Edstrom, Sculptor, Proposes that Needy European Artists and Artisans Copy Works for the American People

David Edstrom, sculptor, has written to Secretary of the Treasury Mellon proposing an unusual plan for the solution of the problem of the debt owed to the United States by the Allied Nations. He would have these nations furnish the people of the United States with copies of their art treasures, ancient and modern.

The artists and artisans of the Old World are, in many instances, actually perishing for lack of work and sustenance, both physically and spiritually, Mr. Edstrom argues. The war and the period of reconstruction have made art a luxury. "The finer trades in metal, glass, textiles, pottery, marble, and precious and semiprecious stones are in danger of losing their continuity of tradition. Our relatively new country has not mastered the arts of Europe and the Far East. Many of the great arts have in the past been lost through wars."

Mr. Edstrom would set the unemployed artists and artisans of the debtor nations to work. "Skillful artists can make copies so perfect that only an expert would be able to judge which is the original and which the copy. Every high school, college, university and public library in our country could thus become the owner of magnificent works of art. It would be of value to us far greater than money. Our sadly utilitarian attitude toward culture would receive a great stimulus for the better."

## Bradford Map of New York, Worth \$10,000, Stolen from City Hall

One of the three known prints of William Bradford's map of New York City, published in 1731, has been stolen from the Department of Public Works in the Municipal Building and detectives have been visiting every art gallery and print dealer in New York to discover whether any attempt has been made to sell this rarity. The print owned by the city is said to be the finest one in existence and is valued at \$10,000.

The New York Historical Society owns a print of the map, the third copy being owned by Cortlandt Field Bishop, who purchased it for \$6,500 at the sale of the William Loring Andrews collection.

## METROPOLITAN SHOWS RECENT ACQUISITIONS

Pictures by Del Sarto, Claude Lorrain and Vincent Tack, and a XVI Century Tournament Book Among Accessions

Three pictures recently acquired by the Metropolitan Museum include a painting of the Holy Family by Andrea del Sarto, formerly a part of the Murray collection in London. This picture has been called the Borgherini Madonna, having been made for Giovanni Borgherini, and is mentioned by Vasari in his life of the painter. It is to be seen in Gallery 29.

The second of this group is a painting attributed to Claude Lorrain, the subject being David at the Cave of Adullam. Although it is unsigned and undated, it bears a resemblance to Claude's painting of the same subject in the National Gallery in London which indicates almost conclusively that the two are by the same master. It is shown in Gallery 20.

The third painting, Vincent Tack's "At the House of Matthew," presented by the Duncan Phillips Memorial Library of Washington, is hanging in Gallery 12 on the second floor.

The most unusual of the Museum's recent accessions is a tournament book recently discovered by William H. Riggs in Paris. It is exhibited in the Riggs Gallery near examples of tilting armor. The book, bound in morocco and beautifully tooled, contains illustrations in water color of knights in armor, pageants and carnivals representing a period from 1529 to 1597. It is thought that the whole may be a compilation made about 1600 from various famous manuscripts. A part of it is undoubtedly from a Nuremberg tournament book of 1575.

The classical department is showing three examples of Greek silverware discovered near Olbia in South Russia on the northern shore of the Black Sea, a region colonized by the Greeks. This district has been yielding to modern archaeologists some particularly rich treasures in the way of jewelry and metal work. Of these three objects, shown in Cases C and K2 in the Seventh Classical Room, one is a bracelet with an exquisitely carved pendant representing a faun, a second is a mirror with an elaborate border in silver gilt, and a third is a drinking bowl of silver with a design of flying Erotes in repoussé relief.

In the Far Eastern section a loan exhibition of Japanese prints from the collection of F. Edwin Church is being shown. These are all bird and flower subjects by Hiroshige.

A summer exhibition of water colors and drawings is placed in Gallery 25. Examples by Blake, Degas, Davies, Myers, Sargent, Homer, Hassam, Dougherty and Marin are included.

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## AMERICANS AT ART AUCTIONS IN LONDON

Works by Burne-Jones, LeNain, Legros, Ruisdael and Various Masters Change Hands at Sotheby's—Other Sales

LONDON—Pictures by old masters from several collections were sold by Messrs. Sotheby at good prices. Americans were prominent among the bidders, and it is probable that many of the works besides those openly bought by trans-Atlantic buyers will soon cross the Atlantic. Some of the more important sales were:

Triptych, school of Barend Van Orley, "Adoration of the Magi," £250; "Interior with a Lady Drinking," by Gerard Terborch, £480; "Portrait of a Young Lady," by Jan Anthonisz Van Ravesteijn, £260; "An Estuary with Sailing Boats," S. Ruisdael, £145; romantic landscape, Jacob Van Ruisdael, £275; "Head of a Man," Tintoretto, £160; "Portrait of a Duchess of Gonzago," Anthonis Mor, £200; "The Virgin," Bernardino Lanini, £220; "The Fall of Man," and "Abraham's Sacrifice," Marco Basaiti, £310; "Peasants in Front of a House," LeNain, £620; "Dies Domini," Sir Edward Burne-Jones, £610; "The Annunciation," Sir Edward Burne-Jones, £980; "St. George," Sir Edward Burne-Jones, £190; "Le Baptême," Alphonse Legros, £300; scene from Ben Jonson's "Alchemist," John Zoffany, £490; scene from Samuel Foote's "Devil upon Two Sticks," John Zoffany, £290; a cassone, surface covered with gilded gesso in relief, £580.

At another sale works of art, textiles, silver and Georgian furniture from a number of collections were sold by the Messrs. Sotheby. Some of the important sales were:

Set of four sauce-tureens and covers, £56; pair of silver-gilt vases and covers, £60; William III tankard with flat top, £58; Queen Anne Irish cup and cover, £143; Scotch quagha, £70; set of six candlesticks, £56; Elizabethan mazer, £125; Chippendale settee, £291; Chippendale side table, £50; six Sheraton writing chairs, £85.

Printed books, manuscripts and autograph letters of various collections were sold on another day. Some of the important sales were:

"Horae Beatae Mariae Virginis, cum Calendario," manuscript on vellum, £82; "The Vicar of Wakefield" by Oliver Goldsmith, first edition, first issue, £70; La Fontaine, "Contes et Nouvelles Envers," £76; "Horae Beatae Mariae Virginis cum Calendario," illuminated manuscript on vellum, £50; Shakespeare's "Comedies, Histories and Tragedies," first folio edition, £440; second impression, £155; fourth edition, to which is added seven plays, £74; Thackeray, "Flora et Zephyr," folio with complete set of plates, £90; Augustine, "De Arte Praedicandi," Gothic letters, illuminated manuscript, £64; Houghton Gallery, set of prints after the paintings in the collection of the Empress of Russia, £52; Miniatures, collection cut from early manuscripts and pasted in an album, £150; Montaigne, "The Essays," first edition in English, £92; Dickens, "Posthumous Papers of the Pickwick Club," first edition, £160; letters from Dr. Samuel Johnson to Sir Robert Chambers, £300.

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### AMERICAN STAMPS BRING 400,000 FRANCS

Confederate States and Other Issues Sell at High Prices at Ferrari Sale in Paris—\$660,000 Realized Thus Far

PARIS—The opening sale of the fourth part of the Ferrari stamp collection realized 400,000 francs, American collectors paying the greater part. Confederate States stamps were the feature. The highest price was 25,850 francs for a pair of Livingston, Ala., five-cent blues. Other sales included a pair of Petersville, Va., blacks for 11,162 francs; fifty Mount Lebanon, La., five-cent reds for 15,852, and fifty New Smyrna, Fla., ten-cent and one-cent blacks for 11,750. Warren Colson, of Boston, was the principal American buyer. The first half of the collection has realized \$660,000.

#### Old Masters in a Paris Auction

PARIS—At the M— sale conducted by MM. Lair-Dubreuil, Féral, Paulm and Laquin, the picture by Fragonard, "Les Lavan-dières," which "attributed" to that artist at the time, fell at 305 francs in 1882, but brought 18,100 in 1913, fetched 18,000. A landscape by Van Goyen fetched 16,000 francs.

Two China bottles decorated with Fo dogs fell at 3,000 francs and Mr. Kraemer paid 19,200 for a Louis XV clock and 13,600 for a Louis XV marquetry oval table.

At the D— de R— and de S— legacy sales a Louis XVI marquetry commode signed Vanderkruse fell to Mr. Stettiner for 41,500 francs; a bedroom set signed Jacob, 29,000.

### ENDOWED STUDIOS NEW PLAN IN LONDON

Shortage of Artists' Quarters Leads Arts Service League to Suggest Hospital-Bed Method of Endowment

LONDON—London, like Paris, is experiencing a dearth of quarters for artists. Owing to the shortage of studios the Arts League of Service has organized a movement to provide an artists' colony in Chelsea by which studios and flats could be rented at rates ranging from £60 to £100 a year.

An option has been obtained on three pieces of property, one of which it is proposed to convert into apartments, probably without studios, providing living accommodations for artists and literary workers; the second property is to be used for the erection of a building combining studios and flats; and the third was acquired in the hope of leasing it to a company for the erection of a theatre, an art school and a restaurant. The cost of the first two schemes is estimated at about £35,000.

The Arts League of Service is putting forth the idea that established artists might enter into this plan by endowing studios and nominating tenants in the same way that hospital beds are endowed.

#### Unveil MacMonnies' Battle Monument

Frederick W. MacMonnies' battle monument at Princeton, N. J., was unveiled on June 9 at Princeton with elaborate ceremonies, including a formal address by President Harding. The monument was presented to the commission in charge of its erection by the sculptor in person.

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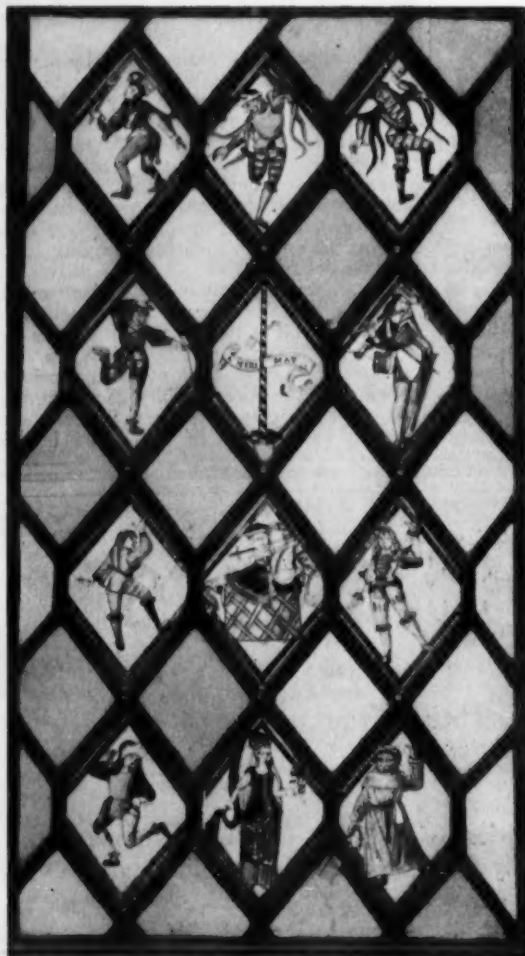
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JUNE 23RD—WORKS OF ART, comprising Remarkable English Medieval Vestments ("opus anglicanum") the property of Lord O'Hagan; TAPESTRY AND FURNITURE the property of the Countess of Loudoun and the property of Lord Wharton. A Pair of Very Important Famille Rose Jars and Covers; an Elizabethan Theatrical Stained Glass Window; a Queen Anne State Bed; French Furniture, Sevres Porcelain, a Toilet Service by Cesar Bagard of Nancy, etc.

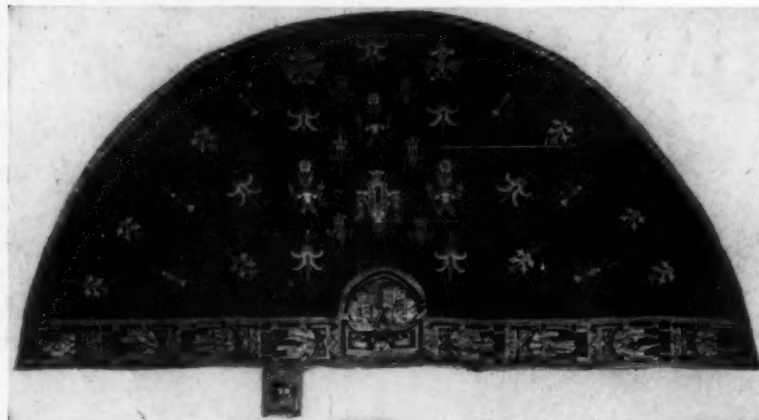
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JUNE 26TH-30TH AND JULY 3RD-6TH—THE RENOWNED MACGREGOR COLLECTION OF EGYPTIAN ANTIQUITIES, including some of the chief treasures shown at the Burlington Fine Arts Club, 1921.

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Catalogues of the above sales may be consulted at the offices of the AMERICAN ART NEWS, 786 Sixth Avenue, New York, and at their Agents in New York, Boston, Philadelphia, etc. (For addresses, see page 6.)



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### South Bend Buys Brewer Landscape



"THE SAN GABRIEL RANGE"

By N. R. BREWER

This virile landscape by N. R. Brewer has been purchased by the Art Department of the Progress Club of South Bend, Indiana, having been one of a group of paintings shown by Mr. Brewer at the annual exhibition of the club, which has just closed. In addition to his landscape the artist exhibited several of his portraits

and also loaned paintings from his personal collection, among which were canvases by E. Irving Couse, Edward Redfield, William Lathrop, Eliot Clark, Chauncey Ryder, William M. Chase, Bruce Crane, Frederick Waugh, H. O. Tanner and George Inness. In addition to "The San Gabriel Range" several other canvases were sold.

### TECHNICALITY STOPS "OLD MASTERS" SUIT

Summons for G. S. Howard, of Canada, Vacated Because David I. Rogow, Who Paid Him \$150,000, Enticed Him Here

Through a decision of the Appellate division of the Supreme Court, David I. Rogow, New York pearl merchant, cannot at present sue Granby Staunton Howard, of Carleton Place, Ontario, Canada, to recover \$150,000 paid for what he alleges to be fraudulent old masters. Rogow gave \$30,000 in cash and \$120,000 in notes for eighty-five paintings which, it is maintained, are not worth \$1,000.

The court heard an application of Howard to vacate the service of summons in the suit brought by Rogow, the summons having been served on Howard, who is a dealer in patent medicines, after he had been induced to return to New York from Bermuda in December last by a cable message reading: "Essential you return to New York immediately."

Howard said he returned to New York at once "under the impression and firm belief that the business affairs between us required my presence, and that the cable was transmitted in sincerity and honesty." When he arrived Rogow failed to make him "repudiate and surrender a business matter that had been consummated at Carleton Place," and writes in the suit were served on him at his hotel in New York.

In granting the application to vacate the service of the summons, Justice Ford said: "Unless the rule forbidding enticement of a non-resident within the State for the purpose of serving him with a process is to be hopelessly emasculated, the service must be condemned." As a result of this Rogow must either sue Dr. Howard in Canada or wait until he comes to this State without solicitation from himself.

### National Academy Gives Show Dates

The National Academy of Design has announced the following dates for exhibitions: Pictures will be received for the winter show on November 1 and 2, varnishing day will be November 18, and the show will be open to the public from November 18 to December 17, inclusive. For the ninety-eighth annual, pictures will be received March 1 and 2, but the exact dates for opening and closing the display to the public have yet to be determined.

### 17 PICTURES SOLD AT PITTSBURGH SHOW

Three Are Bought by Carnegie Institute for Permanent Exhibition—Others Go to Private American Collectors

PITTSBURGH—Including the three canvases purchased by the Carnegie Institute, as already announced, seventeen pictures were sold during the twenty-first International Exhibition which closed on June 17, having been extended two days beyond the original date.

The list of the canvases sold, with the artists who painted them, includes:

"Under the Willow," Albert Besnard; "The Convalescent," Sir John Lavery; "The Sun Porch," Richard E. Miller; "An Offering to the Rain God," E. Irving Couse; "Winter Morning," William Bauer; "Women Bathing in the Grève," Emile René Menard; "Le Pont Fleuri, Quimperle," Fernand Piet; "A Mixed Foursome," Richard Jack; "Silver Moonlight," Julius Olsson; "Waning Day," Ben Foster; "The Dreamers," Miss D. W. Hawksley; "Leghorn Hat," R. P. R. Neilson; "A Summer Night, Lake Placid," Joseph H. Boston; "The Winter Flurry," Charles C. Curran; "Peonies," Alice Worthington Ball; "The Contented Mother," Vincent Nesbert; "Trafalgar Square, London," Henri E. Le Sidaner.

The European paintings in the International Exhibition which are to be sent out to various museums under the auspices of the Carnegie Institute this coming season will go to Rochester in September, Toledo in November, Cleveland in January, Detroit in February, and St. Louis next May.

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## MUSIC FIRST: ART SECOND

Up to the present the project for the great music, dramatic and art center of the city shows plainly that the inclusion of the pictorial and plastic arts in the municipal scheme was an afterthought on the part of the two city officials intrusted with the formulation of the plans for this center and was probably due to the praiseworthy efforts of Harry W. Watrous, president of the National Academy Association, in calling the attention of Mayor Hylan's special committee to the needs of art in the way of a suitable exhibition building in New York.

It is known that music patrons of the city initiated and carried through the movement which resulted in the New York Legislature enacting the law in March of this year which gave power to the city to condemn a site "for a building to be used for the advancement of education in music, drama and other arts" and to issue corporate stock to pay for such a site. But the "other arts" find little mention in a letter covering the project written by City Chamberlain Berolzheimer and Secretary Joseph Haag of the Board of Estimate and Apportionment to Mayor Hylan on February 27 last, the whole tenor of that communication being of concern with musical and dramatic art alone.

The writers of the letter, who comprise the Mayor's special committee in charge of this plan, refer to a building to be erected "for the advancement of musical education and entertainment" which was enlarged upon by Mr. Haag to include "an opera house with its attendant requirements." Music was to furnish "the nucleus" around which all proposed war or peace memorials "could be gathered." The local operatic, concert and conservatory of music situation was set forth at length and it was shown that by the erection of an opera house and music building all these musical efforts could be coordinated. "In our judgment," the letter continued, "there should also be included in this center provision for the education in and production of the classic drama," a building "to accommodate a 'Musical Village' as expressed by one of our distinguished citizens and patrons of music."

Then follows a sentence reading: "Provision might also be made for a salon at which the native artist could exhibit his creations"; but as the letter goes on to refer to music and the drama once more it is not easy to make out just what kind of an artist this cryptic phrase refers to. If it means a practitioner of the pictorial or plastic arts, it does so only in the most casual way, and fails to show any serious appreciation of the enormous part played in the life of New York by these arts, both in an educational way and as a source of attracting hundreds of thousands of visitors annually to the city. As the letter ends on the note of the "democratization of music and the drama," we have every reason to believe that the inclusion of an art building

in the center was an afterthought due to Mr. Watrous' efforts.

Now that such a structure is included in the plans made by Arnold W. Brunner for the Mayor's committee, two important things remain. The first of these is the raising of the funds to build the art exhibition gallery, the second is the question as to who is to control its management. Mr. Watrous, in view of his position as president of the National Academy Association, naturally hopes that his organization can raise sufficient funds to erect such a structure as is planned for the music and art center and would be the directing power in its management. Robert Henri, speaking for himself, but voicing the known opinions of our independent artists (those opposed to academic ideas as to jury control of exhibitions), said that he would approve of an art building in the center if it were made an "absolutely open forum for the expression of all art." As Mr. Watrous has already expressed the idea that such a building should be open to all sorts of art and industrial exhibitions, under a certain amount of control, it would appear that our academic and independent schools were of one mind as to this exhibition building.

It would not be human if there were not a certain amount of musical, dramatic and art politics entering into the management of the three buildings after they are constructed. To expect otherwise would be foolish. The great thing to seek for is to have such politics directed to the greatest possible liberality in the management of all three buildings, but particularly in the one devoted to the field in which THE AMERICAN ART NEWS and its readers are most concerned—the pictorial and plastic arts.

## PERCENTAGES AND ART

Although Representative George P. Darrow is a Philadelphia member of the Pennsylvania delegation in Congress, there is little of his city's accustomed liberality toward art reflected in the bill he proposes to introduce in the House of Representatives to establish a control of art in public buildings on a percentage basis. His proposal that "seven per cent. of the total appropriation made for any public building constructed of stone or other hard materials shall be spent for art, that is, sculpture, mural painting, glass mosaic or stained glass," might have been liberal years ago. But in the present stage of American public building architecture, this establishing of a definite percentage for expenditures for art would appear to be an inhibition rather than an encouragement.

Expressed in figures, if the total appropriation for a public building were \$1,000,000, this would limit the amount to be spent on art to \$70,000, while on a \$5,000,000 building the limit would be \$350,000. The smaller figure might be excessive for a post office or a custom house, for example, while the larger figure might be inadequate for a great structure housing the courts and other departmental activities of the country. In addition to this, the establishing of a law making a certain percentage of art, of the kinds specified, an essential of every public building would tend to affect the architect unfavorably. He might not care to embellish his design with these things in some cases, but the politicians could be depended upon to see that the money was spent.

It is the politician who is speaking in the clause which provides that "the artist selected in each case shall be a citizen of the State in which the building is to be erected." This is a clause for home consumption purely, and is meant to show how Congress looks after the "home folks." The fact that a State might not have an artist, who was a citizen, big enough to do a certain work of art would not count if this measure became law. Native talent would be the only kind considered; and if the particular State got the worst of the deal—from the viewpoint of art—the politicians would not care.

The requirement of a bond from each artist amounting to fifty per cent. of the amount of the contract "for the faithful and prompt performance of the work" is an unnecessary provision and one putting a burden on the artist wholly unwarranted by the experiences of artists with the government. It is a matter of record that American artists have suffered heavily at the hands of the Federal and State governments through delayed payments for their work in the past, but it would be difficult to recall a case in which our authorities have suffered any losses at the hands of artists. It is to be hoped that Congressman Darrow will take counsel with some of his artist constituents in Philadelphia.

## Christy Paints President Harding



PORTRAIT OF PRESIDENT HARDING By HOWARD CHANDLER CHRISTY

Howard Chandler Christy's latest portrait, that of President Harding, is a happy combination of the "official" and the human aspect of the President. The charming dignity so long associated with Mr. Harding's presence and character is the dominant note in Mr. Christy's canvas, combined with an agreeable color scheme, the necessary low tones of the black

coat and striped trousers being relieved by the ruddy flesh tones, reflecting the President's fondness for outdoor life, and the silvery white hair. The easy pose of the figure suggests the element of patience in Mr. Harding's character, a quality for which he was noted before it might have been imposed upon him by the demands of his high office.

## Studio Gossip

Harrison Fisher is on a ranch in California for his annual vacation. He is very much interested in etching at present and may give an exhibition of his work in that medium before long.

Ernest de Weerth, who has been on a tour through Germany, has returned to Paris to join his mother at the Hotel Ritz before going to London.

Manuel Barthold, painter, has just completed and delivered a large portrait of Hugh Campbell Wallace, former American Ambassador in Paris. The portrait was exhibited in the Salon de la Société des Artistes Français last year, but has since undergone slight changes.

Laura Coombs Hills, miniature painter, is holding an exhibition of her work at the Knoedler Galleries in Paris.

Arthur Freedlander has gone to Martha's Vineyard for the summer.

Helen McCarthy is painting flower pictures at Chappaqua, N. Y.

Emil A. Gruppe has left his 55th street studio and gone to Woodstock for the summer. He will conduct an outdoor life class with the nude model posing in the Sappatch and along the shores of the brook.

Gordon Stevenson is painting a portrait of Colin Campbell, who recently appeared as the Parson in "Marjolaine."

J. Mortimer Lichtenauer, portrait painter, and Mrs. Lichtenauer sailed for Europe on the *Baltic* on June 10. They will remain abroad for about a year, spending their time mostly in Algiers and Italy.

Susan Ricker Knox is painting at her studio in York Harbor, Me. Miss Knox's exhibition of immigrant groups, which has recently been shown at the Milwaukee Art Institute and in Lynchburg and Richmond, Va., is at present at the Memorial Gallery, Portland, Me. It will be shown at Chautauqua, N. Y., during the meeting of the General Federation of Women's Clubs, June 20 to 30.

Among the artists sailing for Europe on Saturday, June 10, were Henri Caro Delvaille, who went to France on the *Savoie*; Malvina Hoffman, sculptor, on the *Baltic*, and Dixie Selden, of Cincinnati, on the *Noordam*.

Caroline W. Pitkin will leave New York the last of June for her studio at Ogunquit, Maine.

Louis Kronberg has gone abroad for a stay of several months.

Harry Farlow, portrait painter, has gone to Lakewood, N. J., where he is commissioned to

paint Sylvia, the oldest daughter of Kingdon Gould.

Maurice Molarsky will spend the summer in Europe.

Pearl Hill, of Philadelphia, will spend the summer motoring in England and on the Continent.

Charles P. Gruppe is painting around Rochester, N. Y., and plans a trip to Holland later in the season. A recent picture, "Old Bridge in The Hague Woods," has been purchased by an art collector resident in Canada. The work of Mr. Gruppe is now being shown at the Thurler Galleries, Chicago.

Mr. and Mrs. Philip Whitney, of Philadelphia, have taken a cottage at Nantucket for the summer.

Violet Oakley's exhibition of her work in the New York Public Library will continue during June and July.

Beatrice Fenton is working on a design for the medal to be presented by the Artists' Week Association of Philadelphia to the Chestnut street merchants who won prizes for the best windows during the recent display.

Robert Henri will spend the summer in Santa Fe, N. M., and vicinity.

Randall Davey is in the New York Hospital convalescing after an operation for appendicitis performed June 7.

G. Frank Muller, artist and critic, will spend the summer at Rockport, Mass.

Fern I. Coppedge will leave shortly for Lumberville, Pa., where she has taken a house for the summer. Mrs. Coppedge recently sold a picture of Gloucester Harbor to a Philadelphia collector.

## Obituary

VLAHO BUKOVAC

Vlaho Bukovac, Yugoslav painter, is dead at Prague where he had been professor at the Academy of Arts since 1902. He was sixty-seven years old and followed the style of the French classical school. His work was well known in England, one of his best known paintings there being an altar piece in a church at Harrogate. Just before his death, from hemorrhage of the brain, he returned to Prague from Belgrade where he painted a portrait of the king.

DON AURELIANO DE BERUETE

Don Aureliano de Beruete y Moret, director of the Prado Museum and noted art critic, is dead in Madrid.



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## MUSEUMS USE RADIO FOR TALKS ON ART

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Wireless in Broadcasting Lectures

American museums are finding the radio an effective medium for disseminating popular art education. Recently the Metropolitan Museum, New York, and the City Art Museum, St. Louis, have been broadcasting "museum talks," and now the Newark Museum is sending out a series of addresses through the Westinghouse station at Newark. A talk by Miss Abbott, of the Metropolitan, about that museum's activities was delivered in Newark and sent out from the Westinghouse station.

The first of the addresses for the Newark Museum was delivered by Edgar H. Cahill, on the subject of "Excavating the Fossil Museum." Mr. Cahill said that the museum, collector of fossil culture, is in constant danger of being converted by its fossils. To offset this danger, he said, the museum must acquire a passion for "presentification"; it must, as G. Stanley Hall says, learn to see everything, "past, future or afar, in terms of the Here and Now."

Museum talks will be given by Fred P. Resland, Arthur F. Egner and others connected with the Newark Museum.

## Woodstock Artists Defy Officials and Swim in Forbidden Water

KINGSTON, N. Y.—Members of the Woodstock art colony found themselves hampered by "no trespassing" signs which appeared along the Sawkill Creek. As a means of self-expression they marched en masse to the water supply of the city and proceeded to enjoy a bathing party. This was the outcome of an indignation meeting held in the Fireman's Hall as a protest against the action of the Kingston board of water commissioners in prohibiting swimming in the creek. A fund of \$2,000 has been raised to defend any member of the party brought into court for the escapade. The city water board has reported the bathing party to the Ulster County district attorney's office and further developments are expected. The artists maintain that the creek is so remote from the water supply that bathing in it doesn't matter.

## W. J. Baer, Miniaturist, Wins Suit

William J. Baer, miniature painter, won a judgment of \$1,738 by default in the City Court on June 8 from Miss Anne Dodge, of 1,000 Park Avenue. Mr. Baer undertook to recover for painting an ivory miniature of Miss Dodge's mother in 1917 and 1918, which he alleged was worth \$1,400, but which he still retains since Miss Dodge refuses to pay for it.

## Memphis to Have an Art School

MEMPHIS—On the sixth anniversary of the dedication of the Brooks Memorial Art Gallery a meeting was held of representatives of the Women's Nineteenth Century Club, the Memphis Art Association, and the Chamber of Commerce, and it was determined to establish a school of art in Memphis next season. A number of substantial donations were made.

## Win American Academy Fellowships

Fellowships in sculpture and architecture at the American Academy in Rome have been awarded as a result of the annual competitions, the sculpture award going to Lawrence Tenney Stevens, of Brighton, Mass., and in architecture to Henri Gabriel Marceau, of New York. The award of the fellowship in painting will be announced later.

## LONDON

If you should be desirous of forming a bird's-eye view of the work of the engravers of the XV and XVI centuries, you will probably be able to glean more useful instruction from an hour spent in the Rembrandt Gallery at 5 Vigo Street, W., than by poring for days over learned volumes written round the subject. For here is to be found a quite exceptional collection of engravings of this epoch, mostly by masters of the German and Netherlandish schools. There are many superb examples of Schongauer and some fifty of Albrecht Dürer, a number of the examples being exceptionally fine. It is interesting to observe how the wealth of detail and of ornament in these engravings is never permitted to confuse the issue, nor to weaken the impressiveness of the theme. Among the later men, Hans Sebald Beham and Allart Claessen are represented by prints of great purity of line. Some curiously fantastic renderings of biblical themes throw an interesting light on the religious outlook of the Middle Ages.

In the torrid weather, which has been our portion of late, it is pleasant to forget one's temperature at the mirth-provoking exhibition of Edmund Kapp's caricatures that is occupying the larger room at the Leicester Galleries just now. There can be no two opinions as to their ability, their grasp of the essentials of caricature and their searching review of the victims' characteristics. But probably his sitters cherish their own opinions as to his interpretations, for in his quest of the fantastic, Kapp shows no mercy, no compunction. He is, however, especially happy when he depicts an enthusiast like Mons. Coué, the apostle of auto-suggestion, addressing his audience and transcending, as it were, the physical in his absorption in the theoretical. Similarly his musicians, depicted in the interpretation of Bach and Beethoven, do actually seem to express something of the melodies they are playing. There is nothing superficial about Kapp's work. It sees a very considerable extent beneath the surface.

Sir Edward Marshall Hall, the sale of whose collection of snuff-boxes and bonbonnières was an event of this season, presided at the annual dinner of the British Antique Dealers' Association, and in his speech confessed to having begun his career as a collector at the age of sixteen, learning his experience as he went, and often paying dearly for it in the acquisition of much with which later he was only too glad to part for trivial sums. He paid a great tribute to professional dealers in acknowledging the value and reliability of their advice and applauded the association in the estimable work performed by it in regard to arbitration in the case of disputes. An interesting side issue was suggested by the Earl of Carnarvon, who gave it as his opinion that a goodly proportion of the art treasures that are now being shipped out of this country abroad, is eventually destined to return to these shores. In the Asquithian phrase, "we must wait and see."

Though the present exhibition at the Pater-son Gallery in Old Bond Street is ostensibly of early Chinese pictures, it is the cases of archaic pottery and bronzes that will appeal most forcibly to many. Exquisite examples of bowls and vases decorated under the white glaze include some extremely rare specimens, while certain libation vessels in bronze are unique of their kind. Especially deserving of note are the studies of "Fish Under Water," by Liu Tsan Yen and the "Birds and Flowers," by Liu Chi, the former belonging to the Sung period, the latter to the Ming epoch. There is real liquidity in the first, the very texture of feathers and of blossoms in the second. Not the least beautiful part of the scrolls consists in the handles of jade, lacquer and ornamental stone, affixed to the ends of the rollers, and indicative of the oriental's meticulous attention to detail, however slight.

—L. G. S.

# A I N S L I E

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## PARIS

The increasing popularity of Hubert-Robert as proved by the auction rooms was confirmed by an imposing display in M. Jean Charpentier's mansion at 76 Faubourg Saint Honoré. Hubert-Robert, as is well known, was a contemporary of Fragonard's, having been born just one year before and died two years after the Grasse master. He depicted almost exclusively formal landscapes wherein classic prescription has precedence over the cult for light, sun, color, atmosphere and nature's accidents, which the English were to discover and the French to apply ever afterward. A touch of abandon and enthusiasm which transpires in a few minor pictures is not sufficient evidence of a suppressed fire, and not being typical of the manner the artist practised so consistently throughout his long career are not prized on a par with those of his works more essentially decorative, like the Cascatelli at Tivoli, Saint Cloud gardens, and the slopes of Pausilippa, from M. Paulme's collections. Other pictures of peculiar interest habitually inaccessible to the public were Mr. Kaufmann's "Destruction of the Bastille," which belonged to Lafayette, and is more interesting historically than artistically; Professor Chaffard's "Stables of Pope Julius II," Mr. Lasquin's "Preacher in a Street of Naples" and "View of Charenton Mill," Mme. Delorme's "Tomb of J.-J. Rousseau at Ermenonville," and M. Bartholoni's "Canal in the Royal Gardens of Rambouillet." A small portrait in sanguine of the artist by Boilly showed a kindly if somewhat effeminate face.

A number of water colors and gouaches by Moreau l'Ainé (1740-1806) afforded an opportunity to test the Goncourts' theory that this artist was the true pioneer of modern landscape, on the principle that Hubert-Robert may be considered the last representative of the classical school. Moreau l'Ainé certainly departed from the "grand" manner for which the scenery of Italy, viewed from a certain angle, seems to have been so propitiously planned, in favor of that homeliness and rusticity the discovery of which must be credited to Holland and to the British school headed by Gainsborough. This is not denying the exquisiteness of Moreau l'Ainé who, in a few charmingly composed and executed picturelets approached the "cross Channel masters in the same medium.

Other contributors to a cause serving both art and charity were M. Jean Charpentier, with some fine tapestry-like compositions by Hubert-Robert's immediate forerunner, the broader Isaac Moucheron; Comte de Fels, M. de Jouvencel, M. de Canson, Marquise de Ganay, Comte Greffulhe, M. Veil-Picard, M. Dormeuil, Mme. Ridgway, M. de Beaumarchais, et al.

There is not a portrait painter at the Société Nationale to equal James McEvoy, the great

English artist whose magnificent talent, well known in America, has been revealed to Paris—always so stunted in good modern English art—at Duveen's. While others have tried, Oh how pitifully! often blasphemously, to imitate Reynolds and Gainsborough, McEvoy makes no such attempt and yet alone deserves to be mentioned in the same breath with them. He is truly of their soil but a far more gifted colorist than are most modern English painters (for the first and greatest colorists were Englishmen, as Delacroix found), McEvoy has tones on his palette that are magic, rare and precious and such as alone Anglada-Gamarasa can conjure up. Quite often his quality recalls another Spaniard, and a greater one, Velasquez, while as an interpreter of modern feminine beauty and elegance he is the Van Dyck of our modern times.

Then came Urbain's show. Urbain is a landscape painter with a most unctuous touch, a delicate palette, a nuanced vision, who should be appreciated in the States. A painter modern but who does not shout. It was followed by that of Tristan Klingsor, a painter-poet and a poet-painter, exceptionally unpretentious for such a one, calm, true, with the eloquence of silence. Certain little harsh black strokes so many painters have been going in for are the only touches in his work not answering to conviction.

Finally, M. Maurice Taquoy invites comparison with John Lewis Brown as a painter of horses and with Raymond Bigot for one of birds.

—M. C.

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**CHICAGO**

Lorado Taft's latest work, a group of colossal figures, "Alma Mater, Learning and Labor," was shown to the public for the first time on June 4 at the Midway Studios, and will be presented to the University of Illinois, at Urbana, this month when the sculptor attends the forty-third reunion of his class and the fiftieth anniversary of the first graduating class. The finished work in bronze will stand before the Auditorium Building of the University. The composition presents a stately draped figure of a woman with outstretched arms, "Alma Mater" welcoming the youth of Illinois, and at her left at the rear is "Learning," the head adapted from the Lemnian Athena draped in robes that fall in classic lines. "Learning" reaches her right hand toward "Labor" at the opposite side, the figure of a manly youth wearing a pointed leathern apron. His muscular hand grasps that of "Learning."

Louis O. Griffith, of the Chicago Society of Artists and the Society of Etchers, has gone to Nashville, Brown county, Ind., where he will make his home in the future.

Carl Bohnen, portrait painter, in the Fine Arts Building, is making a series of portraits in crayon of men eminent in educational and in social life. His portrait of Thomas Arkle Clark of the University of Illinois has been followed by that of Eames MacVeagh.

Chester H. Johnson will close his picture galleries at Baumgarten's, 700 S. Michigan avenue, for the summer, and with his associate, Mr. Quest, who was with Mr. Johnson at Reinhardt's, will give a series of exhibitions of collectors' examples of paintings in Midwestern art centers.

J. W. Young has found temporary quarters for his exhibition of American art in the Fine Arts Building on Michigan avenue.

The prize winners of scholarships in the Art school are Alice Harris, awarded the Bryan Lathrop scholarship of \$800; Leo Lubin, the John Quincy Adams scholarship of \$750, and Harry Gibson, the American travel scholarship of \$125.

—Lena May McCauley.

**Hoboken, N. J.**

The art loan exhibition of American paintings, now on at the Public Library, Hoboken, is declared by Thomas F. Hatfield, the city librarian, to be the finest collection, either private or public, in New Jersey. The collection includes work by J. Alden Weir, James M. Hart, Charles Schreyvogel, Arthur Parton and E. Loyal Field. The remainder of the canvases are all characteristic examples by living American painters. Among those represented are G. Glenn Newell, John F. Folinsbee, George M. Bruestle, Robert H. Nisbet, Carleton Wiggins, Cullen Yates, John F. Carlson, Frederick J. Waugh, W. Granville Smith, Albert Groll, Edward Potthast, Guy C. Wiggins, Charles C. Curran, Frank W. Loven, Louis Moeller, Frank De Haven, George H. Bogert, Clara McChesney, William Ritschel, Elliott Daingerfield, William R. Leigh, Edward W. Redfield, Walter McEwen, Harry Roseland, Charles P. Gruppe, Frederick A. Precht, Anna T. Lang, Henry B. Snell, Joseph Boston, Harry Vincent, F. Edwin Church, Reynolds Beal, Gustav Wiegand, Henry R. Poore, and L. Matzal.

**Muskegon, Mich.**

At the Hackley Art Gallery an exhibition of water colors and etchings by the Guild of American Painters is on view during June. Exhibitions just closed included paintings by Harry H. Wertz and etchings lent by the Brown-Robertson Galleries, New York.

The Gallery has recently received as a gift from Otto H. Kahn the painting, "Labour en Kabylic," by Jacques Simon, and from Dalzell H. Hatfield "Early Morning, Petite Andelys," by Harry H. Wertz. Also it has received from the National Academy under the terms of the Ranger bequest a large painting, "Wilton Hills," by Roy Brown.

**CLEVELAND**

Rockwell Kent's bleak but compelling landscape, "Maine Coast"; "Reflected Light," by Victor Higgins; Ernest Lawson's "Snow-bound Spruce," "Offshore Breeze," by Eric Hudson, a gorgeous scene from New Mexico by Ernest Blumenschein and Walter Ufer's "Land of the Rockies" are some of the many notable oils just put on view at the museum in its second annual exhibition of American art. Sixty of the canvases are by leading American painters and there are thirty loans of pictures by Cleveland artists, who thus have the opportunity to see their work compared with that of noted painters, East and West.

George Bellows sent his well-known "Stag at Sharkey's," a picture of a boxing match. Frank Benson's still life, just from the National Academy exhibition, is another challenging canvas. "Tammany Hall," by John Sloan, is a remarkable night study. "Nude with Still Life" by Hugh Breckenridge is a colorful piece of work. Among the portraits shown, Albert Sterner's beautiful picture of Mrs. Clarence Hay is outstanding. There are fine landscapes by Hobart Nichols, Chauncey F. Ryder, H. Dudley Murphy, Gardner Symons, Frederick C. Frieske, Guy Wiggins, Ben Foster, E. Martin Hennings, Cullen Yates, Jonas Lie, Bruce Crane, John F. Folinsbee and Daniel Garber. Luis Mora shows the quaint picture of a little girl, entitled "My Apprentice," Maurice Fromkes "The Sculptor," and Robert Henri a wistful little girl named "Agnes." William Ritschel's "Abalone Fishers" and Gifford Beal's "Cliffs at Montauk" are splendid portrayals of sea and land.

"Nausicaa" by Bryson Burroughs, and a romantic landscape, "The Lure of the Chase," by Arthur B. Davies, take one into another field of fancy. A very forceful symbolic study by Henry G. Keller, a Cleveland artist of fast-growing reputation, is entitled "Wisdom and Destiny," and shows two beautiful figures, one with a crystal at her feet, while at the far left a goat-herd tends his flock in an archaic meadow. A figure study which holds its own with Fromkes' "Sculptor" is "The Dreamer" by Frederick Carl Gottwald, one of Cleveland's painters, who is spending the year in Italy. Eugene Speicher's "Romany Girl" is a telling piece of work. Three Cleveland prize portraits, by Paul Travis, Edith Stevenson and William J. Edmondson, show to advantage. August Biehle's prize picture, "Old Mill at Zoar," stands out well.

The Cleveland Art Association has again elected Mrs. Harry L. Vail president. The Arts and Crafts gallery, maintained by the association, has just closed its most successful year.

The annual exhibition of work by students of the Cleveland School of Art received much favorable criticism as the best all-around display ever held by the school. Pottery fired in the school's new kiln, jewelry, batik and paintings, drawings and sculpture of high rank were included.

—Jessie C. Glasier.

**Washington**

The art gallery of Trinity College was opened to the members of the Art and Archaeology League last week. The college possesses several old masters, including a Rubens, a Lucas Van Leyden and an attributed Raphael, and is rich in copies of many of the famous pictures in the European galleries made by Miss Bertha Hanson.

Madame Mouroux, French medalist, who made a portrait medal of President Harding for the French government, has returned to Washington. Madame Mouroux was the first woman to win the Prix de Rome in Paris and she has made many successful medal portraits, including one of General Pershing and one of his son.

Another portrait of the President, a miniature, has just been finished by Miss Edith H. Whitehead. She is a member of the Royal Society of Miniaturists in London.

Henry K. Bush-Brown, sculptor, who is president of the Arts Club, is interested in organizing a summer camp for the study of fine and applied arts, in connection with the Soldiers' Institute.

—H. W.

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### SAN FRANCISCO

Of peculiar interest to lovers of California as well as those who love her art is the exhibition opened June 5 in the galleries formerly occupied by Helgeson, on Sutter street. Submitted to no jury, their hanging dictated by no clique, here are splendid examples of many of the famous painters of California scenes of a generation ago, gathered under the direction of M. C. Ansbro, old-time dealer and connoisseur. Strong and vigorous Keiths, examples of his earlier work; poetic Keiths, with their mystery and charm; warm and glowing Thad Welchs, studies of the Marin hills which he loved; with that splendid great canvas of Tom Hill's, "Yosemite Valley," are here surrounded by paintings bearing names not so well known. Some of the artists were contemporaries of Keith and Welch, long since passed on; others were of the same period who are still active, and there are many examples of the younger school.

One of the finest portions of the exhibit is that devoted to the work of Will Sparks. This veteran artist has given himself to the portrayal of historic California and in particular to the pictorial preservation of the Spanish missions and adobe ruins. There are paintings of the frontier life of early days by H. W. Hansen, who is now little known. His scenes, in which cowboys, bronchos and stage-coaches figure, show splendid drawing and anatomical knowledge. Neither Remington nor Russell has given us anything better. One of the finest things in this group is a night scene, two ponies with drooping heads, tails to the wind, standing outside a dimly lighted 'dobe. Thirty water colors by Percy Gray, so long associated with the painting of eucalyptus-lined valleys and lush meadows, include splendid marines and a fine presentation of Mt. Tamalpais, snow covered to its base, beyond the green valley. Maynard Dixon has several strong pictures, Theodore Wores a number of poetic springtime paintings, of blossoming trees in orchard-filled valleys, and Julian Rix, Henry Raschen, Amade Joulain, Grace Hudson, C. D. Robinson, Charles Rollo Peters and Jules Tavernier are also well represented.

At the St. Francis hotel another exhibition of California scenes by California artists is under way, under the auspices of the San Francisco Art Association and directly managed by E. H. Furman, of the Print Rooms. Selection of paintings was by a mixed jury, which may account for the decidedly mixed quality of the canvases hung. The best things shown, perhaps, are two portraits by Matteo Sandona, "Amber Beads," and "Young Mother." Armin Hansen is represented by three canvases, one of which, a small one, entitled "Homeward," is particularly fine, a boat with a laboring oarsman silhouetted against a night sky. Clark Hobart has four paintings, two of them charming. Hanson Puthoff has two splendid things, "Rush Creek Cañon" and "Majestic Hills." Anne Bremer is well represented with her "Sentinels," and Calthea Vivian has a strong study of oak trees and sunshine. The collection of water colors holds to a higher level than do the oils. Rowena Meeks Abdy, with three paintings, shows two which are among the finest things in the entire gallery: "Where East Meets West" and "San Francisco Bay Shore." Georgia Graves Bordwell and Phillips Frisbie Lewis also show good pictures. Among other artists represented are Rinaldo Cuneo, H. C. Davies, Maynard Dixon, Charles Stafford Duncan, Amy Dewing Flemming, Hugh Gaw, William A. Gaw, E. McAllister Grubb, Margaret Herrick, Merodine Keeler, Xavier Martinez, Gottardo, Piazzoni, Lee Randolph, William S. Rice, Genevieve Rixford Sargeant, Joseph Sinel, Florence Alston Swift, James Swinnerton, Harold Von Schmidt, Isabelle West and Mary Myrtle Young.

At the Print Rooms is the eleventh annual of the California etchers, a very complete exhibition and of decided strength. Roi Partridge shows "Mills Hall," which took the O'Melveny prize at the Third International. Troy Kinney has the charming "Youth," of which a large edition has already been sold. H. Nelson Poole displays two very fine things, "Little Schooner" and "Filbert Street Steps." "The Manger," by Arthur H. Millier, is one of the best prints hung. George Elbert Burr has a soft and poetic "Evening Clouds," in strong contrast to his "Palm Cañon," a lonely, slender palm rising above the rocky line of cliff.

—Harry Noyes Pratt.

### PHILADELPHIA

The summer exhibition is now on at the Art Alliance. It is composed of the paintings in oil and water color and the lithographs and drawings hung throughout the season in the corridors of the Academy of Music. In the Art Alliance they are shown to far greater advantage, for although the corridors of the Academy of Music bring them in contact with a large public, it does not do the pictures justice. Joseph Pennell shows two lithographs, "Independence Hall" and "Philadelphia Club." The drawings by Thornton Oakley of Japanese subjects in a manner suggestive of the Japanese and the painting of "The Merchantman" by Herbert Pullinger are striking pieces. A detailed review of the exhibit would be over-long, for the work is consistently interesting throughout. In September the Art Alliance will hold an exhibit of medals, and among the works invited are those by Chester Beach, Daniel Chester French, Walker Hancock, Albert Laessle, Frederick MacMonnies, Paul H.anship, R. Tait McKenzie, Augustus Saint-Gaudens and Victor Salvatore.

During the commencement at Swarthmore College from June 9 to 12 a loan exhibition of Benjamin West pictures and relics was held in the reception parlors of the administration building. Near the college library stands the house in which West was born and in which he lived during his boyhood and youth. The West house is now used as a dormitory for girls. On the evening of the ninth the college formally opened the exhibit with a reception in honor of members of the West family. The "Death of General Wolfe" was one of the canvases hung, and there were the pencil studies West made on blue paper with the high lights touched in with white, and some of his letters, books, and other personal relics. The exhibit is practically that held by the Art Alliance early in the season, the chief credit for which goes to Harvey M. Watts. Art lovers in this city want to see a West gallery in the New Museum of Art which will be opened for the Sesqui-Centennial Exhibition in 1926.

Paulette Van Roekens has two paintings in the summer exhibition at the Corcoran Gallery in Washington, including "Victory," a colorful view of the corner of Broad and Chestnut streets during the Victory Loan drive, a painting which won much favorable comment here during Artists' Week.

There is a movement on foot at the Pennsylvania Museum, which is affiliated with the School of Industrial Art, to make sculpture a feature of the museum. No hall of sculpture exists there now. It is said that Langdon Warner, the director of the museum, is working out the problem. It is probable that some effort will be made to enlist the cooperation of Dr. Tait McKenzie, who is now abroad, and of Charles Grafty, who conducts classes in sculpture at the Academy.

Among the sales of Artists' Week were two paintings by William G. Kriehoff and one by Dorothy Fulton. Walker Hancock, who is now traveling in Europe on a scholarship, sold his sculpture group, "The Scrap." The Art Alliance, continuing the plan of Artists' Week, will exhibit paintings and sculpture in the empty windows of unoccupied shops on Chestnut street, and arrangements have been made with real estate agents for that purpose. It is a fine chance for artists to have show space free for which business houses pay thousands a year, and yet as no insurance can be secured there is some risk of theft. All of which shows that there is a real need for more commercial galleries or for more aggression and initiative in those that exist. It is worth an effort to make people realize that works in an exhibition are not only purchasable but often reasonably so, for too often the general public regards works of art as things distant and unattainable.

The Fellowship of the Academy has hung an exhibit in the rest room of the S. D. & B. W. Fleisher yarn and wool factory at 25th and Reed streets. The exhibit is composed mostly of small pictures selected to interest the workers. The Fellowship arranges many exhibitions of art works in factories and schools throughout the city.

—E. L.

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### CINCINNATI

The twenty-fourth annual exhibition of American art opened at the Museum on May 27, and will continue all summer. Entries this year are not so many as in previous seasons, permitting more space for better display. The Sargent "Portrait of Mrs. Swinton," is the dominant note in the exhibition. There are two very interesting Whistler paintings, "Portrait of Richard Canfield," and "Marine." Five handsome Bellows contrast with the vivid work of Henri. The exhibition includes work by F. W. Benson, F. C. Frieske, Edmund C. Tarbell, John H. Twachtman, J. Alden Weir, Edward C. Volkert, Edward Redfield, Edward H. Potthast, John La Farge, William M. Paxton, Winslow Homer, George De Forest Brush, Cecilia Beaux, E. A. Bell, Emil Carlsen, Arthur B. Davies, Charles H. Davis, Joseph De Camp, Leon Kroll, Gari Melchers, W. J. Baer, Paul Dougherty and Walter Ufer. Ernest Griess of Cincinnati has lent a fine Duveneck called "The Cavalier," the only example by this artist in the display.

A number of smaller things are on exhibition, such as water colors, black-and-whites, pastels, etchings, and an interesting group of sculpture. The exhibition as a whole measures up to the standard of any of the American museum shows. Although it is conservative, it combines freshness and spontaneity, with sincerity of purpose and strength, the true ideal of the American school.

### Denver

A special exhibition of thirty-four water colors of the desert by George Elbert Burr was a recent event at the Boutwell Galleries. Mr. Burr's water colors express remarkable detail and at the same time portray great distances. His technique is somewhat Italian, his color delicate and glowing. During the first week of the exhibition fifteen pictures were sold.

Allen Tupper True is showing a large collection of his pictures and sketches at the Denver University. About forty of these are sketches made for murals.

The seals designed by Robert Garrison have been cast in bronze by Hoseek, and are now installed in the fountain of the Voorhees memorial at Civic Center. They look remarkably well surrounded by water.

At "The Cosmos," a new gallery, there was a display of some of John E. Thompson's pictures painted in France.

Henry McCarter, instructor at the Pennsylvania Academy of Fine Arts, will teach at The Atelier for a period of ten weeks.

—M. R. F. V.

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### INDIANAPOLIS

What is regarded by many as the greatest individual exhibit at the Herron Art Institute since the Zuloaga show, four years ago, comprises 174 paintings by the Russian, Nicholas K. Roerich. The collection is the same as that which has been shown in other cities.

A second important exhibit for June is the collection of British etchings, numbering over 100, the work of thirty-four contemporary etchers, assembled by Lawrence Binyon, curator of prints in the British Museum, and circulated in this country by the Cleveland Museum of Art. Clausen, Short, Strang, Cameron, Brangwyn, Bone, John, Lee-Hankey and Lumsden are represented.

A pencil sketch of the Lockerbie street home of James Whitcomb Riley, made by Miss Virginia True, won the prize given by the Herron Art School for the best sketch made by a student on a trip taken to points of interest in Indianapolis during the week of the annual exhibition of the school.

Fifty-five James Whitcomb Riley memorial medals have been given to the school board by the Riley medal committee, whose chairman is Hugh McK. Landon, president of the Riley Memorial Association, the medals to be awarded as annual scholarship prizes to one graduate from each of the three Indianapolis high schools. Lorado Taft designed the medal, whose obverse side bears a portrait head of Riley in his prime and the words, "James Whitcomb Riley—Poet of Hope and Cheer—Lover and Friend of Mankind," and the dates, 1849-1916. The reverse side bears a design symbolical of Riley's poetry.

A bit of rude statuary that is thought to date back to the time of the mound builders, before the days of the American Indian, was found near Evansville, in the southern part of the State, by a negro workman. The figure, a man crouched on all fours, is carved from sandstone, and stands about four inches high upon a flat base.

—Lucille E. Morehouse.

### Montclair

An exhibition of the work of artists of Montclair and vicinity is now being held at the Montclair Art Museum. A popular prize is to be awarded to the artist whose picture receives the highest number of votes. There are 147 pictures in the exhibition, which will last until July 9. Among those represented are Henry S. Eddy, Edith Roberts, Lucia D. Leffingwell, Henry R. Poore, Charles Warren Eaton, Gertrude King and Starr Rose.

An exhibition of oils, water colors, sketches and drawings by Inness is also being held at the Montclair Museum for an indefinite period. The catalogue lists forty-seven works by Inness that show the painter in his most intimate moods. They are loaned by his daughter, Mrs. J. Scott Hartley. Included are a number of well-known pictures, such as "Back of Barn," "The Pond," "Milton," "Niagara," "Milton-on-the-Hudson," "Near Tivoli," "Venice," a portrait of the painter by his son, and a bronze bust by J. Scott Hartley.

### New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—Exhibition of modern mezzotints.  
Ainslie Galleries, 677 Fifth Ave.—Paintings by Inness.  
Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.  
Art Center, 65-67 East 56th St.—Russian Posters; Near and Far Eastern Art; toy models of street life in Constantinople.  
Babcock Galleries, 19 East 49th St.—Annual summer exhibition of American paintings.  
Belmaison Gallery, John Wanamaker's.—Modern painted screens and antique paper screens, to June 30; collection of paintings, drawings and etchings by members of the American Art Association of Paris, to June 30.  
Bourgeois Galleries, 668 Fifth Ave.—Old and modern paintings.  
Brooklyn Museum, Eastern Parkway.—American and European paintings; collections illustrating the history of art.  
Brown Robertson Galleries, 415 Madison Ave.—Modern etchings, lithographs and block prints.  
Thomas Calvert, 140 Sixth Ave. (West 11th St.)—Modern Stained Glass, to June 24.  
Daniel Gallery 2 West 47th St.—Paintings by American artists.  
Dudensing Galleries 45 West 44th St.—Summer exhibition of modern French and American paintings.  
Durand-Ruel Galleries, 12 East 51st St.—Modern French paintings.  
Ehrich Galleries, 707 Fifth Ave.—Portraits, landscapes and flower paintings by old masters, through June. Cantagali and Italian linens in Mrs. Ehrich's Gallery.  
Fearon Galleries, 25 West 54th St.—Drawings by old masters, and water colors by John Collings.  
Ferargil Galleries, 607 Fifth Ave.—Group of modern American paintings and sculpture.  
Folsom Galleries, 104 West 57th St.—Paintings by American artists.  
Harlow Gallery, 712 Fifth Ave.—Exhibition of modern etchings.  
Kennedy Galleries, 613 Fifth Ave.—Old English sporting prints, and children's subjects in dry-point by Sears Gallagher.  
Keppel Galleries, 4 East 39th St.—Etchings and engravings by old and modern masters.  
Kneller Galleries, 556 Fifth Ave.—Group of selected etchings and paintings by old and modern masters.  
Kraushaar Galleries, 680 Fifth Ave.—Modern masters of American and European art, to Sept. 1.  
John Levy Galleries, 559 Fifth Ave.—Old masters and American paintings.  
Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.  
Little Gallery, 4 East 48th St.—Special exhibition of Italian and Spanish laces, and brocades.  
Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.  
Macbeth Galleries, 450 Fifth Ave.—Summer exhibition of selected paintings by American artists.  
Hotel Majestic, 2 West 72nd St.—Summer exhibition of flower paintings and screens by Alberto Buccini.  
Metropolitan Museum, Central Park at 82nd St.—Dreier Collection of Mediaeval and Renaissance art; Ican collection of Japanese prints; water colors and drawings by modern masters.  
Milch Galleries, 108 West 57th St.—Selected American paintings.  
Montross Gallery, 550 Fifth Ave.—Group of American artists.  
Mussmann Gallery, 144 West 57th St.—Etchings by Philip Little, to June 30.  
National Arts Club, 119 East 19th St.—Summer exhibition of members' work, to November.  
N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."  
N. Y. Public Library, 251 West 13th St.—Summer exhibition of paintings by Jan Van Empel.  
Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.  
Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.  
Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.  
Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.  
Sternier Gallery, 22 West 49th St.—Group of American paintings.  
Wildenstein Galleries, 647 Fifth Ave.—Paintings by old and modern masters.  
Howard Young Galleries, 620 Fifth Ave.—Exhibition of paintings by American artists.

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